

Painting and Its Implications

The child's experience in art must contribute to his understanding of actual life.

PEPPINO MANGRAVITE

THE question raised in this issue of CHILD STUDY is so important that I feel a direct answer to it is called for before proceeding to an analysis of its various phases. I do not believe that all children are potential artists.

Experience in art teaching grows, as does all experience in life and one cannot be considered inconsistent because in this experience his views of education change. In so far as the fundamentals of life are concerned—general intelligence, vision, creative powers, character—our former method of dealing with these brought forth apparent contradictions. Thus it is that in art pedagogy experience is progressive.

In the last ten years I have not noticed any particular growth in developing creative attributes in children. This indicates that the romantic presentation of art teaching (a method which adopted the title of "self-expression") has been of little value to the child and of no importance to mankind. I say of no importance to mankind because it does not seem possible that a method which has led to self-indulgence can have constructive significance.

I see the value of self-expression in so far as it helps to control and mature the individual's utterance, and I would certainly encourage it further where it begins to express an important kind of utterance. But when self-expression in art is encouraged and practiced *en masse* for the good of the individual's artistic impulses only, or, as a branch of child psychology defines it, for the release of his inhibited emotions, it is bound to have a misleading influence on the individual. In many cases it produces dilettants, for desultory practice in art cultivates bad taste in the practitioner. It

has the same debasing effect upon society when, for instance, so many of this class go into professions far above their capabilities. I am strong for the idea that the happy individual is the active individual. My contention in this matter is that happiest is that individual whose activities are confined within the scope of his capabilities. I put forth no argument against the modern doctrine of self-expression. Theoretically I have no objection to its sound principles of self-discipline; I say only that in application and practice it has transgressed its aim as an education for the young.

Fifteen years or more ago some educators conceived the notion that all children are born with inherent powers to create. At that time, excited by the paintings of the great modernists, the discovery of early African Negro sculpture and the rediscovery of the Primitive painters, children were supplied with paints and brushes and the results from this were proudly exhibited as indicative of the truth of the theory then held. Curiously enough, the work of these children showed a peculiar affinity with that of the leading French modernists and the Primitive painters. Old ideas and new theories in art were incorporated and soon it was discovered that the peculiar similarity existing in all their work was the naive representation of things in pictorial terms. The truths of the matter were, as I see it, that the intentions underlying the work of the French and Primitive artists were misunderstood, and that the child's impulses and curiosity in a new field of knowledge were misinterpreted as inherent creative powers.

What then has happened to these thousands of "budding little artists" who were "guided" in their

"creative expression" ten years ago? Is it still to be claimed that creative possibilities existed in all of them, and that they were merely thwarted by inadequate teaching methods? I happen to know of a few instances in which children were actually so thwarted, but distinctly they were instances of children who did possess creative possibilities. And we may not dismiss the failure of other children to mature artistically as due alone to defective teaching.

Some Are Born Great

WERE I to speculate on aberrations of educational systems, considered as the cause which has misdirected the child's potentialities, I would be in accord with the popular contention that extraneous living conditions and ineffective teaching methods annihilate inherent capabilities. But I do not consider this a tenable theory.

I believe that potential powers, when they exist, are immune from destructive influences. Their maturity may be retarded, as has been the case with artists like Leonardo da Vinci, Paul Cézanne and others, but it is seldom absolutely annihilated; that is, of course, if we take the word *potentiality* in its fullest meaning and do not mistake flares in the pan for inherent ability.

If we consider that creative imagination and fine taste constitute an indispensable foundation for an artist, we will soon see why the average child is not in that class. Some children are born with creative imagination but none are born with fine taste, for fine taste is an acquired quality. It is granted that in a varying degree most children possess imagination, and acquire some kind of taste. Sharpened by a consistent and continuous education, this combination will make it possible for them, if not to create, at least to interpret intelligently the work of man, and in this way establish harmony between the world and themselves as individuals. But we must not close our eyes to the fact that there exists great disparity between the degrees of imagination and skill in man. This constitutes a void which cannot be filled but which should be bridged by intelligent training.

A Name with Many Meanings

AN artist is a being with "stout imagination and a large vision mellowed by philosophical tolerance." Few, sparingly few, are born with such powers. Were this not so, were every child born with a sense of order and harmony, for

instance, we would see the artist in every child and the evidence of it in every home and institution.

The word artist has many connotations. The French, for instance, confine its unqualified use to the theatre and the circus. Used in this sense, I would say that the large majority of children are potential artists. The power to act, to perform, to imitate, is vastly more inherent in children than the power to create. And by the word create, I do not mean producing fantastic clap-trap or whimsical allegory but "manifesting with extraordinary fertility the activities of life," giving "significance in all experience and permanence in all transitory events."

The art of painting, aside from its technical discipline, grows through a cumulative process of perceptions, which matures in the mind before emerging into matter. And although some children have perceptive powers, few are those who will be able to bring them to mental maturity. This is not always the fault of the child, or of education. The way of his being is due partly to inheritance, partly to his general experience with life, and partly to education.

The Snag in Self-Expression

WE find the tendencies of certain "progressive methods" have been toward the romantic in art and that, as a consequence, much stress has been laid on individual expression. The result has been, as often as not, an introverted conception of life shrouded with ego, which was thwarted or annihilated soon after the romantic emotion was replaced by another. This type of romantic individualism, instead of enriching human character, makes the mind sluggish and isolates it within the narrow sphere of self-aggrandisement. All art, all humanistic ideas, in essence, should be directed toward a collective ideal; not toward a faith or belief which is characteristic of a separate individual or institution. The classical viewpoint in art education seems, then, the most logical. Further, I may say that the study, not necessarily of the ancients but of the sound philosophy of a race—the study of an unexpurgated philosophy, which is the credo of the people—is more effective than any narrower pursuit.

Notwithstanding the fact that I do not believe the average child to be a potential artist, I consider the study of art in schools indispensable to all children. Its manifold and direct ways of looking into life act as a sort of purification of knowledge. I knew a boy who at the end of the day used to draw crude

pictures, but with a remarkable co-ordination of the historical facts he had garnered in school.

When I informed him that the objects he drew did not look like anything in particular, he replied, "That does not matter. I know what they should look like. My only object in drawing them is to classify them, to place them in their proper order."

It is this sense of order and harmony which art gives to knowledge—a realization every child needs whether he has artistic potentialities or not.

I should like to think of all children as a maturing race of co-ordinated beings with an impecc-

able taste and an urge to create. But these, I fear, are not attributes to be found in the average child of today. Educators have been absorbed too long in the study of the individual self and in so doing have neglected to consider the possibilities lying within the bounds of human events. Conditions are ripe, therefore, for a postponement of all romantic efforts in art teaching and a gathering of forces towards a significant expression of what we stand for as a people. Then, as has been true in other creative ages of high significance, it will not matter that not every child is a potential artist.

Behind the Magic Curtain

Every presentation has the potentiality of a miracle—the lifting of the curtain to a new vision of life.

IRENE LEWISOHN

ANYONE who is in close touch with young people realizes that to them life is essentially drama. Their games, their play, are usually a dramatization of either the reflection of their actual experience or the flight of their fantasy into a dream world that reaches into the collective experience of the race. The fairy tale, the myth, the legends of heroes are part of the life force that flows through every generation, colored by the scientific and material development of the age. To enact these characters, to live through the adventures that man has touched either in the actual world or in his inner life, releases channels that might prove destructive if pent up, and places these young people in the stream of common inheritance and common experience.

It is this opening up of a contact with the unconscious realms that often produces amazing results in drama, in poetry, in painting, in sculpture, in music. As instruments of the unconscious, children sometimes rival the mature artist. Works we have seen of Mexican school children, of Professor Cizek's students as well as of girls and boys in our own modern schools often show an amazing beauty of form and color. But these demonstrations may not indicate actual creative gifts that will ripen. They may be just a natural tapping of that universal stream before alluded to,

and after a certain need for expression has been met, the urge may disappear or develop into scientific directions or into living.

In our years of contact with young people through the classes which the Neighborhood Playhouse has always carried on even during the seasons of intensive professional repertoire, we have never expected the skill and beauty of our junior players to carry over into maturer years. Occasionally some individual may develop an unmistakable spark and desire that can bridge the difficult transition from the spontaneous, youthful outpouring that delights both audience and performer, to the conscious discipline of the mature art student, but that is the rare exception.

Not Lightly Earned

THE word artist is all too lightly used. It is not to each who wishes to dedicate himself to the pursuit of the arts but to one on whom nature has set some indefinable mark that it applies—one who in truth has received the fire of the gods. Years of participation in a collective expression such as theater, however, often clarifies the youthful vision and opens up pathways into the future.

Just as certain exhibitions of painting and sculpture by young people have proved inspiring in the

field of fine arts, it has seemed to us that performances of young players can be considered an art form, that is, if the production be approached and handled not as an educational experience for those taking part but with all the integrity of a real production. For public performance, the material chosen should be of the highest artistic standard, but within the capacities of youthful understanding.

Suiting the Play to the Players

DRAMAS that need skilful characterization and psychological maturity are outside such a repertoire. The plays written for children are, on the other hand, seldom worthy of serious study and treatment. But there is a whole realm that lies waiting to be tapped. Folk art has its place even in modern life. Rituals connected with the common celebrations of fertilization still belong to the simple people of all lands. A touch with the universal truths of nature on which all biological and creative experience of the race is founded, an appreciation of the primitive instinctive expressions in song and movement, the wealth of racial forms and symbols, all this is a rich field of culture that sets free the imagination and yet binds the past and present in a unity of common purpose. Folk ways, woven into episodes fundamentally authentic and dramatically varied, have therefore proved for us the most valuable and attractive material for our junior repertoire both from the angle of our players and our audience, and in themselves, especially in their musical quality, form a contribution to traditional lore.

Material such as this cannot be treated casually. Careful study must be given to each locale so that the characteristic flavor and atmosphere may be projected. The style of interpretation, too, must vary with each medium, and technical skill is needed to lift these productions into the realm of aesthetic entertainment that can interest both young and old.

Both Spontaneity and Skill

THE charm of perfect diction in folk song, beauty of line in a well controlled body, discriminating taste in design and color, become part of the natural equipment of our young players, who come to us eagerly for their weekly training which culminates in the annual holiday production.

"Did we love Him enough?" anxiously asked a tiny actor on leaving the stage after rehearsing an old Provençal crêche song. The crêche was an

empty basket at the knees of an adoring Mary, but the little Jesus lived so vividly in the minds of the performers that a midnight ritual in a cathedral was recreated. Many a seasoned actor could have envied the intensity of emotional expression in the voices and faces of these children who were living for the moment the traditional beliefs and customs of a French village.

Besides the children who have a natural power to translate reality into another dimension, this material age seems to produce in many young people a strong reaction toward the imaginative and causes them to choose the uncertain career of theater. Although many colleges have recognized this craving by establishing splendid courses and equipment, the academic atmosphere of a university does not fit the temperament of some of these young men and women. They demand a very live contact and experience with the various arts and techniques of this composite profession. Even when their capacities lean toward the physical side of the stage—costumes, setting, lights—it is necessary to have some knowledge of the needs of the actor or dancer, and it is equally important that the actor or dancer understand the limitations and values of materials and lights.

Worthy of Their Tools

CRAFTSMEN skilled in the basic forms of theater are the workmen that the modern stage can absorb. The artist, that rare phenomenon so vital to the development of theater as an art, emerges at no set time or place and usually makes his own path. But a center where he may find a sympathetic contact with maturer artists and an opportunity for creative experiment, no matter how unripe, may quicken a sensitive nature into readier expression in rhythm, in tone, in form, in color. The tools of his trade should be the resource of every worker in the theater. But these are not easily acquired. A facile personality often seems a substitute for the knowledge and background on which this art, like any other, really rests. But an appealing personality alone soon palls. Those of us who assume the responsibility of guiding young people through the growing pains of preparation for a professional theater career should never cease to emphasize an honest, workman-like attitude that is not satisfied with merely a superficial reproduction of life, but demands a thorough understanding of the myriad facets which an interpretation of life through theater presents. A sympathetic concern with and comment on the psychology of our own

epoch built on a study of past ages, a sensitiveness to musical and dramatic values, composition in movement and color and above all a passion for content, not empty form, are the soundest qualifications to bring to theater.

Just as dramatic play for children reflects their unconscious aspirations, so theater for the mature has been and can be an indication of the spiritual march of the race.

Every audience opens itself expectantly, waiting to be raised emotionally to the skies or hurled into the depths, every presentation has the potentiality of a miracle—the lifting of the curtain to a new vision of life—every individual, connected with the

presentation either as actor or technician, no matter how humble the role, becomes for the time a miracle worker. A misuse of this subtle power can be as wrecking as black magic.

The drama of today is the mythology of tomorrow. The *Hairy Apes*, the *Cowboys*, the *Chaplins* we exalt become the *Centaurs*, the *Ulysses*, the *Play Boys* of history. By the heroes of our dreams will we be known as surely as we read the past through the epics of our forefathers. Let us call it play if we will, but let us hold each presentation before an audience as sacred as the medicine man holds his charms; and let us look upon the preparation for this play as an initiation into the mysteries.

Can a Musician Be Made to Order?

*Musicianship is a subtle and complex flowering
of many qualities skilfully cultivated.*

WILLYS P. KENT

Is every child a potential musician? It all depends on the definition of a musician. Suppose you think that a pianist is necessarily a musician; suppose you don't know that many a quick thinking, agile fingered person may see the notes on a page of music and accurately strike the keys which those notes call for, and yet not be able to recognize the piece a few moments later, because the musical ideas had utterly failed to register—just as one could copy a French letter on a typewriter and still know nothing of French. In such a case it is clear that the answer to our question must be, "No," because many people are just too clumsy to play. Perhaps they find themselves equipped with two left hands, each having five thumbs, or a mind that cannot grasp a number of notes at a glance.

Suppose, for instance, you believe musicianship depends on sensitiveness to pitch and rhythm, to all the blocks of which music is built; again our answer must be "No," a most emphatic "No." There is probably no activity of the mind where among normally intelligent people the high ability and the low are so far apart, as in sensitiveness to, and reaction to the stimulus of pitch. Every person of normal intelligence can tell a horse from a cow, and nearly

every one can draw a tree that no one will mistake for a house; he may also learn that two times two are four. But about one in thirty cannot tell *do re me* from *do me sol*. Age seems to have very little to do with the situation; apparently there is no mental age for the interpretation of pitch stimuli.*

The Seashore Measurements of Musical Talent serve to show very definitely the astounding disparity in the musical abilities meted out to human beings of the same general intelligence. But these tests do not indicate that the possessor of microscopic sensitiveness is necessarily musical, nor that one less acute is unmusical; Liszt's sense of pitch may easily have been less accurate than that of his piano tuner.

It is clear that there is something in the equipment of a musician which cannot be measured. For lack of a better name, we call it good taste or a sense of beauty. But who shall define beauty? If it takes two to make a quarrel, surely beauty cannot

* Note that in recent decades much propaganda has praised rhythm as being the corner-stone of all music. Rhythm worshippers would do well to recall that a singer may heighten the dramatic effect of a song by lingering, ad libitum, on a climactic tone—a violation of the rhythm. Let her sharp or flat that same tone if she dare.

exist with less than two, the beautiful object and its appreciator. The thing which no one likes, lacks beauty; that which even only one likes, has it.

Every Man to His Taste

In an old Hindu book we read with astonishment that a truly beautiful maiden should have very long arms and walk gracefully, like a young elephant. Why should that surprise us? Every day we see people delighted by things which are to us hideous; every day we hear our rarest pleasures sniffed at. Brahms couldn't stand Tschaikowski, and Tschaikowski couldn't stand Brahms, and I can't stand Gershwin, yet they all have their worshippers. If then we define a musician as one who will at some moment of his life be able to make a noise that will bring delight to at least one, we can answer our topical question with an enthusiastic affirmative.

Doubtless none of us could be satisfied with so broad a definition. But we need be less worried about definitions than about the question of what to do with our young people who are neither geniuses nor musical morons. Shall they study music, and, if so, why?

There was a time when hours of practice, even by the untalented, was worth the cost because of the joy and culture brought into the home and community by any kind of a performer. When there simply was no other way to have music, some member of the family *must* make it. A young western farmer, music-mad, is said to have married a girl solely because she could pick out tunes on the cabinet organ. Their honeymoon took them to the State Fair where they first met a mechanical player-piano; the groom thought he had paid dear for his whistle. With all the modern improvements in recording and broadcasting we need not be driven either to marriage or to drudgery of practice in order to satisfy the aesthetic urge; we may have music in the home without making it.

By-Products of Study

Are there other excuses for the untalented to spend time and money studying an instrument? It is the general opinion, and one in which the writer shares, that appreciation is made keener by some ability in performance. But the case is very hard to prove; in fact some of the arguments in favor of it should rather be used against it.

Says one, "I enjoy hearing violin music because I have played enough to appreciate the difficulty."

"Who cares if you appreciate the difficulty?" replies another. "You sit there so amazed by the technique that you fail to appreciate the music."

Surely we would all resent it if we were told we could not intelligently read a book because we had never written one, or understand a speaker because we had had no experience in oratory.

There is every evidence that the labor of learning has many times killed an interest in music, and many a fairly good player has been spoiled by the effort to become a very good one. On the other hand, many a grown-up thanks his parents for what they put him through. There is no infallible rule.

Not Music—But

REGARDLESS of the relation of one's performance to one's appreciation of music, there is to many a delight in doing a thing out of all proportion to the excellence of the product. To them it may be real life, though to the bystander it appears a childish exhibition. I know of a group of five young people, four pianists and one violinist, who play together two hours a week. One pianist plays a 'cello, one a psaltery and one attempts a flute.

Says one of them, "I always play wrong notes, but it sounds all right."

The music made by the quintette is simply unspeakable, yet any one of the five could, all alone, give a perfectly presentable performance. All have a glorious time, the violinist being especially delighted when he can lay aside his fiddle which he *can* play, and get hold of the 'cello which he *cannot* play. Such delectable tonal rough-house deserves a name, but the name "music" has already been applied to something else quite different.

A Word to the Wise Parent

It would be well if every child could be exposed to various forms of musical performance; but a parent should guard against sacrificing a child to parental vanity. If your most cordially disliked relation's daughter is clever at the keyboard, look into your own heart before driving your own daughter to practice!

With regard to the advantage of keyed instruments for the use of the untalented, a word of practical advice from the past is equally applicable today: "Hath he a good ear and nimble fingers? Give him a fiddle; but if he be lacking in either respect, let him play a harpsichord." To which we may add, "If he be lacking in both respects, prithee give him a saxophone."

The Impromptu Dance for Children

Rhythm is a natural part of childhood's activities; for throughout all nature, it is one of the most deeply ingrained characteristics of organic growth and development.

ALYS BENTLEY

WHEN I was a child and attended a country school we were compelled to write compositions. This experience was always painful, because we were never allowed to express ourselves in any way; consequently we had nothing to say upon any subject. The only idea we had was to end our embarrassment as quickly as possible and invariably the endings developed into a set form. For instance, if the composition was about flowers or spring the conclusion was always, "There are a great many different kinds of flowers too numerous to mention." This part of the composition we always liked and rarely omitted.

Today we have in the dance many different kinds of schools, too numerous to mention. Aside from this, we know very little and can estimate or prophesy practically nothing. Its language is so universal that almost anything may arise from it. Like a good laugh or sneeze or yawn, when we completely surrender, it is impossible to estimate the joy and benefit we may derive from these efforts to relieve ourselves from restrictions and rigidities. One can never forecast where a good laugh will lead; and this also is probably the most encouraging aspect of the dance today.

However much we may be hopeful and expectant for experimental work with individuals and with groups, the dance for the child should be capable of continuous development, safe-guarded by the laws of organic growth. The more this experience can be correlated with music, art, literature, history, the more it will become worthy of serious study.

In the very beginning, children should live and express their experiences; first, in terms of bodily movement, subduing what is crude, harmonizing what is discordant, bringing grace and beauty in ordered sequence of bodily movement.

Rhythmic plays, games and exercises should be directed with reference to impulses which later develop into muscular activity and nervous energy. As early as the kindergarten, there should enter

into this training a desire for relaxation as a physical need. This should be recognized as fundamental to growth, just as we recognize food as fundamental to life. The curative and corrective influences of music upon the emotional life, upon respiration, circulation and digestion, have been made common knowledge through the work of experimental psychology. Although we are in possession of this knowledge, we suffer today the effect of vicious and poisonous expression which stimulates spasmodic and jerky movements both in music and the dance. This induces rigidity and resistance in the mind and body of the child. Rigidity is wasted energy. Resistance and confusion become a habit destructive to life and the creative process.

"The Music of the Spheres"

TEACHERS of music or the dance who develop their profession seriously have always returned from systems, methods, fads and devices to reconsider rhythm and relaxation as the basic foundation for teaching. This returning to rhythm for understanding is in a way an interpretation of rhythm and is not accidental. Rhythm is the principal of motion in nature and in life. It is an expression of the underlying or basic law of the universe. All consideration of music or the dance from any other source is unscientific and untrue.

"Man only is capable of taking pleasure in rhythmic and harmonious movements. With these education begins."—Plato.

"Comprehend rhythm and you control civilization."
—Walter Pater.

"Melody and harmony unite around the sturdy bones of rhythm."—Wagner.

"Right dancing can cadence the very soul, give nervous poise and control, bring harmony be-

tween basal and finer muscles and also between feeling and intellect, body and mind." —G. Stanley Hall.

"The joyous feet of children, the cosmic play of philosophers' thoughts rise and fall to the same rhythm." —Havelock Ellis.

These observations from poets, philosophers and educators should convince us that children must learn to live and study rhythm if they would appreciate and understand it. The cultivation of rhythmic sensibilities should lie at the foundation of all musical appreciation and dance execution and

become fundamental to all education. This should represent a comprehensive idea, a state of mind, a consciousness involving mental perception and emotional realization, functioning with all the arts. The outward symbol as expressed in the dance should affect the very texture of thought and feeling; this is the purpose of all education.

The impromptu dance for the child, safe-guarded by laws of rhythm, could lead both teachers and pupils into a wealth of knowledge, rare and illuminating; this in turn, would bring us into "erect and thoughtful motion."

He Who Has Eyes and Sees Not

The world is so full of a number of things—which many of us are too blind to enjoy.

RUTH FRIESS

THE artist who perhaps sees an ash-can on the street as a study in light and shade, or a design in circles and perpendiculars, is getting more out of his ability to see than does the average passerby. The average passerby registers very few of the art values in the things around him. He who has eyes and sees not, should not as a rule be blamed for his blindness. He has never been trained to see. His contact with art and the possibilities of visual enjoyment in general probably consisted at most of a conventional and perfunctory introduction to the traditional great masters. With these he may have a bowing acquaintance, but, unless it is labelled, he does not recognize "art." For it is only recently that any one has seriously considered the possibilities of cultivating a child's visual sense so that he can get enjoyment out of his ability to see.

Music and music appreciation have fared better and, in one form or another, have for generations been considered part of a well-rounded background. Just why the cultured world showed this preference for music offers food for speculation; music has a more direct appeal to the emotions than have the plastic arts; painting and sculpture are more difficult of access than music which is readily reproduced in one form or another for home consumption. What is still more significant and less recognized is that the visual sense is so constantly in use for utili-

tarian purposes of survival, that it has suffered from too much pre-occupation. Today we are particularly aware that the pedestrian who stops to admire a sunset will probably be run over, and that the driver who admires the sweep of every curve cannot be trusted to plot its distance in relation to his car's speed.

While these are perhaps some of the reasons why parents in the past have put more stress on training in music than in the plastic arts, interest in the visual world has recently become much more general. Without going to extremes in the effort to enjoy and evaluate what one sees, without rhapsodizing the ash-can or having a motor accident, it seems likely to these interested parents that, for lack of ability to use our eyes, most of us miss pleasures which are easily accessible, to say nothing of the deeper satisfactions that are ours for the seeing. Parents who remember their own childhood impressions of art in terms of sepia prints of famous madonnas, steel engravings of stags-at-bay and plaster busts of Beethoven, are wondering first what little children *really* like to look at, and second what of the things they like will lead them on toward a more mature understanding and enjoyment.

It seems natural to start any inquiry with early childhood because of the current emphasis of the

psychologists and educators on the impressibility of this period of the child's development. But the parent, eager to help his child in the realization of these pleasures and satisfactions, will not find any ready-made means of approach. The schools have not dealt with the child's relation to art from this angle, but have placed their emphasis on "creative" experience. Art teaching has urged that children be left "uncontaminated" by adult standards. The results, from Vienna to Mexico, of supplying children with bright fluid colors, ample brushes and large areas of paper have in recent years aroused much interest in the almost universal ability of young children to use paint with effect. Theories have been advanced about the rather general slump of this ability at the time of adolescence or sooner. Some have claimed that children should be guarded against the influence of adult standards in art in order to keep their individuality intact. Yet it would be difficult to accomplish this, for inevitably a child is exposed to pictures in street cars, magazines, billboards and books, as well as in adult-built houses and their contents. And even if it were possible to protect a child, there is no guarantee that this would preserve the fresh and fearless charm of his early period.

Assuming that it is possible to influence a child's development in seeing just as art teaching influences his development in handling materials, one is still confronted by the difficulty of finding out *how*. As yet, there is little that is conclusive in the psychological data which throws light on the little child's appreciation of aesthetic values. Small children are manifestly pre-occupied with handling and moving their surroundings. Because of this fact, the question of how much they are affected by the qualities of color, form and the other visual qualities of the many objects which they experience daily is conjectural.

Experimental Beginnings

AN experiment has been made at Teachers College in which children had both colored and plain blocks with which to play. As far as could be observed they were quite impartial in their choice, showing no preference for color. Other experiments have proved that babies see brightness at first rather than color, then they see red, orange and the brightest colors, and finally the eye end-organ develops to a point where blue-green and green-blue appear distinct. It is thought that this point is usually reached at about three years of age, but this has not been established.

The Bureau of Educational Experiments now has a new building in which the colors, decoration and other details, in their simplicity and effectiveness, seem particularly appropriate for small children. But who knows whether a child that goes to the Bureau's nursery school will have a better basis for making aesthetic judgments later on than one who has been brought up in Victorian surroundings? We assume that just as nursery schools try to provide the best possible dietary, the Bureau, with its careful planning, is probably offering its children that aesthetic food which they can best assimilate. But we do not know at what age and under what circumstances, emotional and otherwise, it will contribute to their artistic development.

The Fine Art of Appreciation

PARENTS need not wait for the solution of such technical difficulties. They can no more avoid influencing their children by what they do *not* do in this, than in any other phase of child training. And so they are coming to see that it is worth while to consider what kind of experience—with color, design, form and proportion—they desire to provide.

This is not to say that we fail to realize the value of the creative side of art training in school, both as an emotional outlet, as an experience in the joy of creating, and also as a key for understanding of the work of others. But why not supplement this experience in expression with experience in *seeing* as a basis of understanding aesthetic values? This makes a special appeal to parents who often feel with deep regret that they have little or no part in the child's creative activity—except perhaps in the role of an encouraging, if sometimes dubious, audience. But the child's world of things to see can to a large extent be theirs; for it is they who provide that part of a child's surroundings with which he is most familiar. Most people have dim recollections of some salient pattern—in wall-paper, rug, china—or of a picture, remembered from early childhood. While small children when actively at play often seem completely oblivious of the ornaments and pictures intended for their special pleasure, a wall-paper or rug design often has its innings when they are supposed to be sleeping at nap time or at 6 A. M.

To open up the world of visual art is not simply a separate subject but is interwoven with a child's whole life. Children themselves have little concern with aesthetic values as such but respond to whatever is of importance to those about them,

particularly if there is any enthusiasm abroad and if it in any way includes them. To urge an extraneous interest in art on a child, making him feel it incumbent on him to respond, is too overt an approach. Enjoyment certainly cannot be urged upon anyone; but it is contagious. The whole family can make experiments with pictures, colors, textiles and the like, re-arranging and discussing them, and as far as possible including the children.

Why Play Down to Children?

ENTHUSIASM for such a venture is spontaneous or not at all and so is a propitious way of arousing interest. Of the many possible sources of inspiration with which the child may have contact, none offers so much to him as does the spontaneous enjoyment on the part of parents themselves. The tastes, neither of individuals nor of generations within the family, need necessarily to agree, but interest itself is contagious. And if adults are to be genuinely interested in the whole subject, in the "things" they get for their children, it means that these must have a wider appeal than those that are usually considered appropriate for children. The rendering of bunnies, chickens, and other familiar figures, so ubiquitous on children's textiles and china, are pleasant enough but children might enjoy associates of more significant form. There are textiles on the market that are gay and pleasing to a child without featuring any of the nursery specials in fauna. An example is a new textile designed by Ruth Reeves for children, in which the details of a birthday party are shown, undoubtedly a subject for children but also a design that will appeal to those whose taste has graduated from the usual bunnies. Artists decry the tendency to play down to children, believing that they can enjoy much more than is commonly supposed. One young art critic maintains that his two-year-old is fond of Cézanne. This taste is not as exotic as it may seem because the father in question has recently bought some color reproductions of Cézanne pictures which he has temporarily stood on the floor and at which he and his wife have greatly enjoyed looking. The child has had a chance to see the pictures displayed on her own level and has caught the contagion of the family enthusiasm.

Another illustration of not playing down to children is Ana M. Berry's book *Art for Children*, in which under such headings as animals, children, and boats are collected pictures in a variety ranging from ancient Chinese to Modern French. Besides

being of fine quality, her selection has the particular merit of variety in style, so that a child familiar with these should feel at home with many kinds of art and not have to overcome the common aversion to something different.

But if some people still think that there is a line of demarcation between art which interests children and that which satisfies adults, one might ask, "Which adults?" Machine-made uniformity has not yet ironed out differences of taste. At a recent exhibit at the Child Study Association almost every item shown was admired by some adult visitor and condemned by another. Although children have not had as long a time in which to let their preferences crystallize, they differ as widely as grown-ups in their tastes, according to individual sensitivity, conditions of life and other factors.

Where Children Differ

If it be at all possible to draw distinctions between the appeal to adults and to children in art, one broad difference can be made out. Most children look at pictures for the subject whereas some adults at least may consider them as art for art's sake. So that if parents are looking for a picture that will satisfy both generations the choice might fall on a subject which would appeal to the child (and the parent must be the judge of what would appeal to his particular child) rendered with enough of art to interest mature taste. One might mention, for example, an old print of an apple literal enough to be beyond doubt a very succulent apple and yet as simple as a Japanese print, gay in color and crisp in drawing, so that it is of lasting charm as a decoration. If this ranking could be given to more of the pictures and furnishings destined for the nursery, there would be less confusion in the minds of parents as to what surroundings will foster the child's appreciation of art.

From Plato's time to this, those who have seriously considered the problems of education have come to the ultimate conclusion that it would be necessary to remake the entire environment if their educational reforms were to be effective. It must be confessed that this almost uncharted branch of education challenges one to hardly less ambitious desires. But while we are waiting for an opportunity to reorganize society, most of us are willing, and even eager, to take whatever practical and immediate steps are within sight. The report of the Chairman of the Art Committee of the Child Study Association on another page, tells how beginnings, small though they may be, are being made.

Study Group Department

CÉCILE PILPEL, Director
JOSETTE FRANK, Editor

This study material is presented for the use of interested individuals or groups having the topic of this issue on their regular programs. The study outline is based on the articles. Questions and discussion are taken from study group records.

PARENTS' QUESTIONS AND DISCUSSION

In a family of musical background the only son seems to have real talent but shows no interest in studying music. His family are deeply disappointed.

FAMILY expectations often result in a subtle pressure upon the child to conform to a family pattern. This boy's seeming lack of interest in music may represent his resistance to such pressure—a sort of declaration of independence. Or it may be an expression of an unsatisfactory relationship between himself and some member of the family. If he really has talent (and this should be ascertained by more definite means than family preconceptions) every opportunity should be offered to him to interest himself in music in its various forms, and not simply in that form of expression which is traditional in the family. This may be done without pressure or insistence; nor should this one interest be stressed to the exclusion of all others. Every child is entitled to a diversified program from which to choose his own special interests.

A child of seven is outstanding in the rhythms and singing classes at school. She has asked for piano lessons at home but the mother hesitates to add this formal study to her already long school day. Is there danger that, in putting off the lessons, her present interest will be lost?

THERE is wide difference of opinion as to the age at which piano lessons may profitably begin. This child's interest in music is evidently being fostered at school and may be stimulated further by listening to music at home or at children's concerts. If it is felt that formal lessons will place too much pressure upon her, in view of her school program, they might be deferred; but she can still be encouraged to play at the piano in her own way, whenever she feels inclined. If her interest is

genuine, it will not be lost but may even be intensified by the absence of pressure.

A bright girl of seven is always dissatisfied with her own products in painting and clay work at school, complaining that these "never look like what I try to make them look like." How can she be helped past this discouragement?

CHILDREN at this age often become critical of their own achievements in art, as well as in other fields. It is inevitable that they should begin to compare the results of their own efforts with the more finished and adequate productions they see around them. This attitude cannot be ignored; nor will our own gay assurances that we think well of such a child's drawing and modelling answer her misgivings. We can, perhaps, help this child to understand that perfection is, after all, comparative; that the standard of perfection for her age is all that she need strive to meet. We can help her to understand art values in terms other than faithfulness of delineation. But we must also be ready at this point to give her some definite assistance in the mastery of techniques, so that she may see, in her own work, some indications of progress. We would do well, too, to inquire into the child's other interests and contacts, to assure ourselves that her attitude toward her art work is specific and is not carried over from other dissatisfactions.

In furnishing the room of an eleven-year-old boy, how much should we leave to his own tastes? How far shall we try to protect him from ill-considered choices which he may regret?

For practical reasons it is usually impossible to allow a child of that age freedom to select at random. It should be possible, however, to select for him a range of things which are acceptable

from the point of view of price, suitability and usefulness, and to offer him a choice within this range. In the less permanent kinds of furnishing, such as ornaments, pictures or curtains, he might be given a much wider range of choice, since here a change in his taste will not be so costly to rectify later, and he will learn much by such mistakes. Certainly every effort should be made to defer to his preferences within reasonable limits, and to avoid forcing our own tastes upon him because we believe his tastes to be faulty.

When children seem to prefer the highly colored, crude illustrations in picture books to what we consider the more artistic illustrations of fine books, shall we meet their tastes or try to improve them by giving them the finer things?

We can, and probably will have to, do both. Children are entitled to satisfy their present interest and to grow in appreciation through the finer things with which they come in contact. We have to remember that our own tastes are a result of cultivation and that the child cannot be expected to begin where we have arrived at. Certainly he has a right to enjoy beauty as he sees it, without disparaging comment from us. He will progressively learn to discriminate, to enjoy true beauty, if it is presented to him without coercive efforts to "make him like it."

At what age may children profitably be taken to art museums?

We shall have to be guided in this by indications of the child's interest. The ability to enjoy "looking at" comes more readily to some children than to others. Sometimes a special interest in a particular subject may lead naturally to the museum for illustrative or supplementary material. Children of seven and eight often enjoy seeing some of the collections at the museum, but it is wise to choose the more vivid and obvious types of art for their interest. Care should be taken also not to show the young child too many things on one visit, and to watch the attention span closely so as to cut short the visit before the point of fatigue or boredom is reached. We cannot dictate the objects of their attention, but we can often interest them by pointing out what we find of interest to ourselves in certain art subjects.

A girl who has been taking dancing lessons regularly since her sixth year has suddenly, at fourteen, lost interest, and rebels at continuing her lessons.

Her mother and teacher who, because of her early promise of talent, had hoped she would develop this art as a career, are greatly distressed.

In our ambitions for our children very often "the wish is father to the thought." This mother must examine the situation to be very sure that she has not misinterpreted and over-emphasized her daughter's special talent. But even so—even where there is a very real interest and talent—one cannot expect it to be continuous and uninterrupted. The girl's present lack of interest may represent no more than the adolescent's rebellion against pressure—against having her patterns selected and forced upon her by others. It would probably be wise to discontinue this intensive training for a while and to offer her a variety of other activities. If her interest is a genuine one, and her relationships with the adults concerned are satisfactory, she will undoubtedly come back to dancing with a renewed interest.

The father of a boy of twelve looks upon his art interests as an expression of weakness and deplores his being a "mollycoddle." The boy is more and more withdrawing from play with his fellows.

Because of the father's attitude toward his son's expression, it is difficult to know whether the art interest is a deep-seated one. Possibly the boy has used this interest as an escape from feelings of inferiority engendered by his inability to cope with social or physical situations, and intensified by his father's attitude toward this inability. If this is the case, the father's scorn will be likely to drive him still further to take refuge within himself. Only a sympathetic parental attitude can help him to overcome whatever obstacles he has found in making contacts with his play-fellows.

On the other hand, there are some sensitive personalities who naturally dislike rough play and physical encounters—and among these are to be found the artist type. If the boy is genuinely of this type his parents must bring themselves to accept him frankly as he is, for only on a basis of such acceptance will they be able to help him make the best possible adjustment in his life with others.

A girl of fifteen wants to leave high school to study dramatics, since this has for several years been her dominant interest. Her parents are distressed by her declared intention "to go on the stage."

When we see in our child an interest or trend that is contrary to our desires for her,

our very attitude of opposition often serves to intensify that interest out of all proportion to its real basis. A specialized interest, such as dramatics, often provides an excellent outlet and means of expression and is valid and desirable for this purpose, aside from any other. If the girl has talent in this direction she might well be encouraged to develop it, but not at the cost of her general education. We

can help her to understand that today technical training for any profession—or any art—requires a good background of education and all-round integration, toward which general schooling is essential. A more sympathetic attitude on the part of her parents toward her special interest and ambitions would help her to accept their point of view with regard to this.

STUDY MATERIAL: ART IN THE LIFE OF THE CHILD*

Topical Outline

1. DIRECT PURPOSES OF ART EDUCATION IN THE CHILD'S LIFE

- a. Development of the creative impulses
- b. Means of expression
- c. Freedom
- d. Stimulation of effort
- e. Understanding of symbolism
- f. Mastery of technique
- g. Development of appreciation through influence of surroundings
emphasis on social aspects
trained guidance
use of museums
instruction and literature

2. BY-PRODUCTS OF ART EDUCATION

- a. Satisfaction of æsthetic feelings in sensation
response
activity
- b. Learning finer discrimination
- c. Emotional response
- d. Social values

3. VARIED EXPERIENCE IN DIFFERENT ART FORMS IN RELATION TO

- a. Creation
- b. Appreciation
- c. Interpretation

Problems for Discussion

1. If art is to be not simply a special study in school, into what regular school subjects can it be incorporated? How can art be integrated into mathematics, the social sciences, English and other academic studies?

2. How can the home carry on the art training that children have in school, especially when neither parent has particular artistic talent of any sort?

3. Many adults feel that if they had been given adequate opportunity for artistic expression in youth, they might have developed latent talent. How can such possible talent be discovered and fostered while children are young enough to benefit from training?

4. At what point is the parent or teacher justified in emphasizing a passive role of understanding and appreciation rather than performance for a given child? How can one guard against a feeling of failure on the part of such a child?

5. In view of the progressive school's insistence upon first-hand experience as the major instrument of learning for the very young child, is it advisable to surround the young child with pictures and books which offer second-hand experience?

6. Upon what basis should the parent decide which particular form of art expression to offer a child for special study?

Reference Reading

Creative Music for Children
By Satis N. Coleman. G. P. Putnam's Sons

1922

Art and the Child's Essential Nature
By Florence Cone. In Creative Art

Feb., 1929

Creative Youth
Creative Power
By Hughes Mearns. Doubleday, Doran & Co.

1926 and 1929

Creative Expression
Through Dramatics
Progressive Education

Jan., 1931

Art and Education
By John Dewey and Others. The Barnes Foundation

1929

The New Era

March, 1931

The Child-Centered School
By Harold Rugg and Ann Shumaker. World Book Co.

1928

*Adapted from "Outlines of Child Study"—pp. 117-118.
Edited by Benjamin C. Gruenberg. The Macmillan Co. 1927.

Book Reviews

Beginning to Read About Art

Joan-Manning-Sanders A Young Artist—With an introduction by Helen Ferris. William Edwin Rudge, 1931.

Joan Manning-Sanders A Young Artist, has recently been republished in this country by William Edwin Rudge. When this work of a young English girl, done between the years of eight and sixteen, first appeared in an English edition, the paintings were reviewed in the New York Times as work of exceptional talent, particularly remarkable because of the youth of the artist. The present edition is designed expressly for children. If one considers the book more impersonally from this angle as artistic experience offered to children, it must be evaluated somewhat differently.

The subjects of most interest to children are those in the first part of the book, many of them dramatic Biblical incidents. While the reproductions must lose much for lack of color, they show a growing mastery of expression so clearly that another child might very well be encouraged to similar self-expression. On the other hand, the mature and skilful handling of the later portraits and other subjects may be lacking in appeal for children. Although they are remarkable for a girl of fifteen or sixteen, the plastic quality of the work would have to be even higher, were it to rank with pictures that are particularly worth while for all children to know. In considering them it is interesting to note that they are the result of a very special kind of environment; their cultural and artistic background is reflected in every line. For the adult they make an interesting study in development and for the gifted child they offer the incentive of stimulating comparison.

EDWARD ALDEN JEWELL.

Music and the Child

MUSIC has been much more commonly accepted as a part of the equipment and experience of every home than have other kinds of art. This fact, pointed out on another page, is clearly reflected in literature available to parents who are looking for guidance. In the field of

music, there are a number of excellent books dealing with the history and appreciation of music and with many phases of music education. One of the outstanding contributions of the Music Committee of the Child Study Association is the critical review and evaluation of these books. This was included in *Music and the Child*, published in 1930 by the Association. In short form this survey gives listings not only of books for parents, but of books, phonograph records and music rolls for children of various ages and for many kinds of music experience. In addition, there are essays on *Singing*, by Marion Flagg, *The Role of the Parent in Music Education*, by Emanuel Elston, *Rhythm*, by Mary P. O'Donnell, *Instruments*, by Doris S. Champlin and *Listening*, by Rose Jockwig.

Some Introductions

THERE does not seem to be any listing of information about plastic arts similar to that in the music pamphlet; so that it is not easy to gather material which combines history and appreciation as well as material and approach for children. The College Art Association published a comprehensive list in the September, 1929, issue of their Art Bulletin. This would perhaps be useful to educators looking for reading material, but it does not simplify the problem of knowing where to begin, for those who are not making an academic study or for those particularly interested in knowing more about the subject on account of their own children.

The following list suggests a few of the many books that might be recommended to parents who are unfamiliar with the literature on art:

Vasari—Lives of the Painters

An old standby, not entirely reliable on facts but strong on local color.

Reinach—Apollo

An illustrated handbook of art, concise.

Gardner, Helen—Art Through the Ages

The best brief history of art covering all periods. Necessarily not entirely satisfactory.

Fry, Roger—Vision and Design

Includes philosophical essays on art as well as analysis of artists.

Phillips, Duncan—The Artist Sees Differently

Some modern artists of France and America, one volume of text and one of reproductions.

Wilenski—Modern Movement in Art

Faure, Eli—History of Art

A stimulating, vigorous writer whose point of view is often questioned.

Hagen, Oscar—Art Epochs and Their Leaders

Excellent interpretation of life and art of great periods.

Craven, Thomas—Men of Art

Readable sketches of great artists.

Barnes, Albert—The Art in Painting

Analysis of æsthetic values from an original critical point of view.

Pearson—How to See Modern Pictures

Emphasizing the design element.

Bulley, M.—Art and Counterfeit

Readable; including material from art tests made with English children.

Stein, Leo—The ABC of Aesthetics

A critical but keen study.

Wright, Willard Huntingdon—Modern Painting

A few books which, though more specialized, are still of interest to the non-specialist include:

Adams, Henry—Chartres and Mt. St. Michel

The forces that combined to produce them and the beauty of these places described in more than adequate language.

Male, Emil—The Art of the 12th Century

Explains the world of ideas represented in the sculptures and glass of the French cathedrals, in interesting detail.

Berenson, Bernard B.—Series on Italian Painting

Standard on this subject.

Worringer, W.—Form in Gothic Art

Binyon, Laurence—The Flight of the Dragon

Oriental forms in art.

Waley, Arthur—Chinese Painting

Boas, Franz—Primitive Art

Kowalczyk—Decorative Sculpture

Best, Maugard—Creative Design

Mathias, Florence—The Beginnings of Art in the Public Schools

Written for teachers but of interest to parents because it describes the development of a child's ability in plastic arts and also materials used. The illustrations and format are not as good as the text.

There are a great many series of books of reproductions of the paintings of famous artists. It has been customary to give these to children, particularly in the less expensive, small editions. Since these are also of interest to adults it may be well to mention the fact that unless the reproductions are good, it is hardly worth while to acquaint chil-

dren with them or to use them oneself. In many of the colored reproductions, the colors are far from true to the original and often there are not many pictures in such a collection that are interesting to children.

Such editions as the *Propylaeen Series* or *Klassiker der Kunst*, the *Seaman Prints* and others that are outstanding are listed by the College Art Association. The book mentioned in another place in this issue, *Art for Children* by Ana M. Berry, is intended for children but will be of interest to the whole family.

R. F.

A Selection of the
Year's Best Books for Children

THE annual listing of children's books, selected by the Children's Book Committee of the Child Study Association, is just off the press and may be secured from Association Headquarters. In addition to its listings of books for children of various ages it includes a supplement to *Music and the Child*, which brings the Music Committee's selections of books and records up to date.

Christmas Phonograph Records

IN cooperation with the Music Committee the Gramophone Shop has prepared four gift albums of phonograph records for children. These may be secured from the Association, or from the Gramophone Shop at 18 East 48 Street, New York City.

FOR YOUNG CHILDREN

(singing, rhythmic response, listening.)

Songs for Little People

Looby Loo, etc.

Of Br'er Rabbit, etc.

FOR INTERMEDIATE CHILDREN

(singing, rhythmic response, listening.)

Frog and Mouse, etc.

Marches (Aida, etc.)

Instrumental Combinations

FOR OLDER CHILDREN

Le Tambourin, etc.—Wanda Landowska, Werrenrath

Danny Deever

The Road to Mandalay

Till Eulenspiegel—London Symphony Orchestra

CHRISTMAS ALBUM

Christmas Bells, etc.

Silent Night } Lashanska

Tannenbaum } Riemers

While Shepherds Watched

It Came Upon a Midnight Clear } Trinity Choir

Parent Education in Art

A GROUP of parents looking for information about art for their children came together two years ago to form the Committee on Art for Children, of the Child Study Association. Under its auspices two annual exhibits of *Art in a Child's Surroundings* have been held. The Committee's members have been particularly encouraged by the popularity of these exhibits, because they turned to them, not as part of their original plan, but as an effort in self-education in a field where they found much pioneering still to be done. The purpose with which they began their work was to find guidance in questions such as whether to send a child to museums, what pictures and wall paper to select for the nursery or playroom and so on.

But they found no textbooks and little theoretical guidance. And they turned to the things themselves. Beginning with pictures and picture books they made a study of their qualities of color, drawing, composition and subject and they experimented to find out how their children liked various pictures.

Later the Committee broadened its study to include textiles, toys, furniture and the other things in the child's surroundings that have artistic as well as practical possibilities. This was the genesis of the first exhibit. The results of the search of shops for such things were assembled with the idea that they might possibly be interesting to other parents rather than that they should be accepted as a criterion for what is "best."

Though developed in more detail, the third exhibit, to be held next March, will be similar to the others in purpose and in scope and will include both originals designed and executed by artists, and objects which are procurable through the shops. In selecting the latter, modest cost as well as artistic value is considered. Additional space will be given to suggestions for children's rooms.

Perhaps the most significant result of the exhibit has been that, in addition to many parents, designers and manufacturers have turned to the Committee which can thus pass on to them both its own questions and comments and those of visitors. The Committee gratefully acknowledges the generous cooperation it has everywhere met; it owes special thanks to Mr. Richard Bach of the Metropolitan Museum

and to Mr. Walter Rendell Storey of the *New York Times* for their help in planning and criticism.

But the Committee is not satisfied to continue this branch of its activity alone. In order to make a study of what appeals to children in art, it hopes to open a children's gallery in January. The first showing will probably be made up of pictures of animal subjects including, for example, Pisanello drawings, Modern French painting such as Henri Rousseau or Chirico, Persian horses and Chinese monkeys, as well as some work by children themselves. It is hoped that in this experiment the Committee will have assistance from Professor Edward Robinson of Yale and of Teachers College, Columbia University. Parents will be asked to stay outside so that the children can then be watched to see what type of thing seems to arouse their spontaneous interest. This will make a beginning of experimental information as a basis for guiding parents in selections for their children's own rooms.

MRS. C. VAN RENSSLAER HALSEY, *Chairman.*

At the moment of going to press CHILD STUDY learns with profound sorrow of the death of a deeply valued co-worker and friend. Mrs. C. Van Rensselaer Halsey, who has served as Chairman of the Association's Committee on Art for Children since its organization, passed away very suddenly on November 21. Her connection with the Association began seven years ago when she first became a member of Chapter 128. Her activity in the Schools Committee of that Chapter led to her increasingly growing interest in education. At the time of her death she was on the Board of Trustees of the Public Education Association. Mrs. Halsey's own statement of her Committee's activities—just as it stands—is the Association's sincerest tribute to her work. In addition to her capacity for leadership, she brought to everything in which she had a part a fine spirit of loyalty, responsibility and generous friendship.



SERVING PARENTS this year through

STUDY GROUPS . . . over 150 in 28 states with more than 5,000 members

CHILD STUDY . . . read by more than 50,000 parents, teachers, social workers and others who work with children

PLAY SCHOOLS . . . providing creative summer activities for 2,500 children from underprivileged homes and training for their parents

CONSULTATION SERVICE . . . intensive work with 250 parents with special individual problems

PUBLICATIONS . . . 20,000 distributed throughout the United States and as far as Western Europe, South America, Australia, Japan, China and Russia

LIBRARY . . . circulating over 3,000 books on child study

CORRESPONDENCE . . . 58,036 replies to requests from individuals and organizations for information and guidance

RADIO TALKS . . . weekly broadcasts over NBC network

In This Critical Year The Child Study Association Needs Your Support

MOTHERS, fathers and children during nearly half a century have turned to the Child Study Association for help in achieving happier and more stable parent-child relationships. They seek its guidance because they know that it works unceasingly to prevent maladjustment and delinquency and to add to the sum total of human well-being. *Its guidance has never been more needed than now. In this time of strain and stress, education is an investment in a happier future.*

"The Child Study Association is, in my clear judgment, the best organization we have to help parents take adequate all-round care of their children. One hardly knows which to admire most: its zeal for work, its sensitivity to the new and good, its breadth of view, or the sanity of its general position. To have all these and to combine them into such actual success is indeed an achievement. I am glad to commend the Association very cordially to the support of all."

from WILLIAM HEARD KILPATRICK, Ph.D.
Teachers College, Columbia University.

"You have given me a long range, rounded view of family life and the management of children, and a certain inspiration that I could have obtained in no other way."

"I thought you might like to know that your organization seems to me to be thoroughly imbued with the ideals of fine living and ready to put them into practice whenever called upon."

from STUDY GROUP MEMBERS

A crisis now confronts the Association. To carry on it must secure a larger part of its financial support from those whom it is serving most directly. As a reader of CHILD STUDY you are one of these. A comparatively small contribution from each of us will enable the Association to weather the storm. \$5.00 from each would fully meet the total need of \$50,000. Every dollar counts.

Will you help us carry on?

CHILD STUDY ASSOCIATION OF AMERICA
221 West 57 Street, New York, N. Y.

Here is my share in supporting parent education.

Name _____

Address _____

News and Notes

"P

ARENT care, not child care is today's problem." With this challenge, Dr. Bernard Glueck sounded the note which opened the two-day Conference of the Child Study Association of America on the effect upon the family of presentday social and economic changes. Held in New York City on October 19-20, the Conference drew an unusually large audience, keenly aware of a need for clear thinking in the complex life of today.

At the opening session on research in parent education, Eduard C. Lindeman was chairman and the speakers were Rachel Stutsman, Psychologist at the Merrill-Palmer School, Detroit, Caroline B. Zachry, Director of the Mental Hygiene Institute of the Upper Montclair State Teachers College, Harry M. Shulman, Research Director of the N. Y. State Crime Commission and Ruth Brickner, Psychiatrist, Consultation Service of the Child Study Association.

During the afternoon session, which was presided over by Professor Donald Young of the University of Pennsylvania, Robert S. Lynd, Professor of Sociology at Columbia University, pointed out that "our present educational system might well have been devised for a race of celibates, for it prepares neither men nor women for the serious business of selecting the proper mate or adjusting themselves after marriage to the responsibilities of family life." His constructive remedial suggestion was for further and further research on the effects of social and economic changes on the family and much education on the best way of spending not only the family funds but the family leisure.

Dr. Bernard Glueck spoke on some of the prime sources of marital discontent. He based his discussion on his belief that marriage could stand a good deal of inevitable bickering, provided it was founded on real understanding. The marriages that do not succeed are those which cannot cope with fundamental personality difficulties and differences.

Sidonie Matsner Gruenberg, Director of the Child Study Association, based her paper upon the idea that the world is new as compared to that in which the last generation grew up and that therefore even the most casual advice and judgment must be attuned to the rapidly changing standards and values.

The third session of the Conference was devoted to a survey of significant trends in parent education. Lois Hayden Meek, Director of the Child Development Institute of Teachers College, described the work of parent education organizations in improving the family life of immigrant groups through "language contact." Reports were given of the work being done by various organizations. Chairmen of various committees of the Child Study Association also gave brief reports of their activities and outlined plans for the coming year. The keynote of the Conference and the one on which it closed was that parent education is needed today as never before, for the parent rather than the child is the major problem.

The Child Study Association of Coming Events America announces for December, the following program of activities at their Headquarters, 221 West 57 Street.

AFTERNOON CONFERENCES

Tuesday, December 1, at 3:30 P. M.
WHAT CHILDREN ARE READING TODAY
ANNE T. EATON

Tuesday, December 8, at 3:30 P. M.
TOYS AND MATERIALS FOR
CONSTRUCTIVE PLAY
GRACE LANGDON

ANNUAL EXHIBIT OF CHILDREN'S BOOKS
December 2-24 inclusive, excepting Sundays

EVENING MEETINGS
Wednesdays, at 8:30 P. M.

RELIGIOUS LEADERS—PARENT EDUCATION
December 2—DR. THOMAS VERNER MOORE
9—DR. FELIX ADLER
16—DR. GEORGE A. BUTTRICK

MORNING LECTURES
Thursdays, December 3, December 10,
at 11:00 A. M.

PSYCHOANALYTIC IMPLICATIONS OF
PARENT EDUCATION
DR. LEONARD BLUMGART

**The Home
Maker Learns
to Choose**

The Federal Board for Vocational Education has just prepared for distribution a bulletin entitled, "The Teaching of Art Related to the Home." It emphasizes the idea that as a prospective homemaker, a girl needs to know not so much how to *make* as how to *choose*—not how to make a textile print but how to select and use it; not how to design furniture but how to select and arrange it; not how to make pottery but how to select the right vase or bowl for flowers. This new bulletin, which contains full information on illustrative and reference material related to this plan and which also shows how to set up and teach a course in art applied to home making, may be obtained from the Superintendent of Documents, Government Printing Office, Washington.

From Wrapping Paper and Crayons

No child need lack opportunity for art expression because materials are not available. Some of the simplest, least expensive materials are among the most usable. The children who attend Summer Play Schools each season find new uses for brown wrapping paper. One group pasted pieces of it together and made a frieze for a school wall on which they painted a view of Manhattan skyscrapers they had recently observed. Another group spread paper on the floor and made stage sets for their play, "The History of Transportation," each act of which had an appropriate back drop. One such was a picture of the DeWitt Clinton engine, another of an airplane. Wound on two rods, a moving picture story of early Dutch life was also unfolded in color.

Unbleached muslin is another stimulating medium of expression. When crayons or paints are used, it makes lovely wall hangings, curtains, doilies, and once when linoleum cuts were used, a whole story of Egyptian life was told on a yard of material.

Wood from grocery stores is fine, too. Packing boxes become houses which can be decorated and painted after one has hunted up pictures. Cheese boxes have been converted into covered wagons and trains, butter tubs into drums, and cigar boxes into ukuleles. Larger boxes can make a group of buildings. In one school children used boxes to mark out a study of New York City's significant buildings and later placed them on a map of Manhattan which they had also made out of wood. These are just a few examples of how homely materials can be used in a creative way. With paints and crayons provided, children can use inexpensive, everyday materials for art expression.

**Parent
Education
in Chicago**

On January 9, 1932, the Chicago Association for Child Study and Parent Education and the League of Women Voters Forum will hold a joint meeting at the Congress Hotel. Among the speakers will be Katherine Lenroot and Sanford Bates of Washington, D. C., Dorothy Mendenhall of Madison, Wisconsin, and Sophonisba Breckenridge of the University of Chicago.

**Community
Interest in
Child Study**

Under the auspices of the Bronx Committee of the Child Study Association of America of which Mrs. Albert Fink is chairman, a second series of lectures on child training and parent education is being given at P. S. No. 64. The first series was highly successful, having had an average attendance of 350 people at each lecture.

**Frankwood
Williams
Lectures on
Adolescence**

The Parents and Teachers Association of the Ethical Culture Schools announces a course of six lectures on Adolescence by Dr. Frankwood E. Williams, in the Ceremonial Hall of the Ethical Culture Society. This course, continuing through November and December, will be followed by a study group on Adolescence beginning January 8, 1932, under the leadership of Marion M. Miller, the Associate Director of the Child Study Association of America. Further details may be obtained at the office, 2 West 64 Street, New York City.

**Children's
Science
Fair**

The Children's Science Fair, sponsored by the American Institute with the cooperation of the School Nature League and the American Museum of Natural History, announces its Fourth Annual Exhibit opening December 3 and continuing until December 9 in the Education Hall of the American Museum of Natural History.

This Fair is an annual exhibition of the work in science and nature study of children in New York City, and is designed to focus attention on the sciences and to foster a scientific interest in agriculture, gardening, nature study and conservation.

In connection with this Fair, a series of programs entitled "Great Moments in Science" is being given over the radio beginning November 12, at 2:45 P. M. over Station WEAF. At that time Dr. Otis W. Caldwell, Director of the Institute of School Experimentation of Teachers College, will be the speak-

er. Later programs over WJZ continue on November 12, 19, 26 and December 3 from 4:45 to 5 P. M., having as speakers, Walter H. Eddy, Herbert J. Arnold, Ellen Eddy Shaw and Hugo Newman. This radio series is intended to dramatize the work of research scientists for the benefit and inspiration of young people.

The growing cooperation of the Mental Hygiene Child Study Association and the and mental hygiene movement was repeatedly emphasized by Dr. C. M. Hincks when he addressed the forty-third Annual Meeting of the Association at its Headquarters on November 11. Dr. Hincks, who, after a wide experience in Canada, is now general director of the National Committee for Mental Hygiene, spoke on "Mental Hygiene and Parent Education."

"Although the words 'mental hygiene' do not appear on its letterhead, the Child Study Association," Dr. Hincks declared, "is one of the strongest forces working for mental hygiene in the country today."

He traced the path cleared by the two organizations, that are constantly working more closely toward their common goal of mature and satisfying adjustment to life. The Child Study Association, he pointed out, has had more than forty years of experience in helping parents realize what mental hygiene now recognizes as essential in child rearing. He closed by saying that "in no way can money be spent more profitably and intelligently today than by these organizations that are doing such vital pioneering and research work."

Mrs. Fred M. Stein presided over the meeting in the absence of Mrs. Howard S. Gans, President. Short reports of some of the outstanding activities were read. The trends of all these activities were summed up by Sidonie Matsner Gruenberg, Director of the Child Study Association, in her concluding statement, "the great need today is for further evaluation of material on parent education and greater facilities for training in leadership."

The Seventeenth Annual Convention of the National Council of Girl Scouts, Look Forward Girl Scouts, of which Mrs. Herbert Hoover is Honorary President, was held at Buffalo, New York, October 14-17. At the first session Dr. Marion Edwards Park, President of Bryn Mawr College, spoke on "What the Leader Learns from the Girl." At one of the evenings meetings Sidonie Matsner Gruenberg, Di-

rector, Child Study Association of America, spoke on "The Family in a Changing World." The speakers at the banquet were Mrs. H. D. Warren, Dame Katherine Furse, Mrs. Arthur O. Choate and Miss Josephine Schain.

Surveying Negro Life Today

The Annual Meeting of the Association for the Study of Negro Life and History, of which Carter G. Woodson is director, was held in New York City, November 8-11. Among the topics discussed were Negro Culture, The Negro Church, The West Indies and the United States, and the Negro Family. Educators and leaders from many parts of the country participated in an unusually frank and stimulating program. The Child Study Association has cooperated with many of these Negro leaders in its Inter-Community Committee. Mr. Woodson is a member of the Sponsoring Committee of the Child Study Association and Margaret J. Quilliard, of the Association staff, serves on their General Committee.

Nursery Education Conference

The National Association of Nursery Education held its conference on November 12, 13, 14 at Mitten Hall, Temple University, Philadelphia. Interesting exhibits of nursery school equipment and materials were featured. Among the topics discussed were Nutrition and Health, Preparation of Nursery School Teachers, Play Activities, Parent Education and the Nursery School. The speakers included William E. Blatz, Buford Johnson, Lois Hayden Meek, William H. Kilpatrick, Patty Smith Hill, Rachel Stutsman and Ralph Bridgeman.

The stimulating discussions clarified many of the problems besetting the nursery school groups. In her summary of the conference, Lois Hayden Meek pointed out the significant trends emphasized by the various speakers:

1. The need for pooling the research findings of specialists and practical workers and the value of closer relations between them.
2. The necessity for parent education in every nursery school, the emphasis being on the approach to the parent rather than on what the school can do with the parent.
3. The value of seeing clearly the relation of the nursery school not only to education but to the social welfare program as well.
4. A closer study of the relationship of the nursery school to the many patterns of family life involved.

Mental Hygiene Takes Stock

The Annual Meeting of the National Committee for Mental Hygiene took place November 12 in New York City with Dr. William L. Russell presiding. Dr. Ralph A. Noble, newly-appointed director of the Division of Psychiatric Education, outlined very briefly the plans for the development of this department and Dr. Hincks, general director of the Committee, made a short address. He emphasized new and important trends in the field of mental hygiene, not only in institutions and institutional care but, what is still more significant, toward the enrichment of normal living.

Plays for Children

The Children's Theater of the Institute of Arts and Sciences of Columbia University offers a program for children from six to twelve, including six performances each by the Clare Tree Major Players and the Sue Hastings Marionettes. *Puss-in-Boots*, *Winnie-the-Pooh*, *How the Elephant Got His Trunk*, *Peter Rabbit*, *The Secret Garden*, *Alice in Wonderland*, *Mrs. Wiggs of the Cabbage Patch*, *Beauty and the Beast*, *Little Men* and *The Nuremberg Stove* will be given.

The Junior Players of the Neighborhood Playhouse have turned this year to English folklore for their annual holiday performance, which will be given on the afternoons of December 28 and 29 at Kaufman Auditorium, 92nd Street and Lexington Avenue. At these matinees they will present *The Masque of the Apple* for which Kurt Schindler has written a delightful score.

Sound Pictures for Child Study

Agencies for child study have appeared in striking numbers during the past quarter of a century, and the millions of dollars spent in sponsoring experiments indicate a growing demand for information on questions related to the phenomena of infancy and childhood. And now a new medium, the sound picture, has been developed.

Dr. Arnold Gesell of the Yale Psycho-Clinic in a picture, "The Study of Infant Behavior," describes the behavior patterns which are common to infants of different ages in response to a variety of stimuli while under observation in a photographic dome. The work of the behavior clinic is also explained and throws light on the problem of adult administered discipline.

"Accomplishment Tests for Babies" demonstrates Dr. Charlotte Bühler's use of developmental tests for

babies to measure their accomplishments as standardized at the Psychology Institute of Vienna. The child's sense of perception, his reactions to light and sound and his powers of imitation are tested along with his curiosity, memory, bodily control and social responses.

Tests for children from three to sixteen years of age are also demonstrated by Ina Craig Sartorius of the Horace Mann School, Columbia University.

Dr. W. H. Kilpatrick of Columbia University in "Dynamic Learning" discusses the different theories of learning which have characterized methods of education in the past and what their effect has been on children. By using examples of real classroom situations he expounds a philosophy of education which considers the child as a whole, and which advocates creative activity based on reflective thinking.

A presentation of "The Creative Approach to Education" is made by Dr. Hughes Mearns of New York University. By taking expressions common to childhood he very effectively analyzes them and directs attention to their beautiful meanings and the danger of their destruction by adult restrictions.

Another interpretation of educational philosophy is offered by Dr. B. H. Bode of Ohio State University in "The Elementary Teacher as a Guide." This picture explains why the changes in teaching methods are necessary in a rapidly changing civilization and directs attention to the benefits coming from the teacher's new function in the classroom.

No other school topic has been subjected to a closer scrutiny by research workers than that of reading. Basing it on findings of several years of painstaking research, Dr. A. I. Gates of Teachers College, Columbia University, has recently directed the production of a picture in which he illustrates his theory with scenes of reading activity taken in a primary classroom. "The Teaching of Reading" admirably demonstrates that much-to-be desired relationship between theory and practice.

Dr. Guy T. Buswell of the University of Chicago, after making a similar study of children's reactions when under an arithmetical stimulus, prepared "The Diagnosis of Individual Difficulties in Arithmetic."

These eight pictures, which have been developed by the Electrical Research Products, Inc. of New York, through the cooperation of many specialists in child study, may be secured on a sales or rental basis at a nominal cost. As sound pictures they undoubtedly hold great possibilities for bringing together and making more intelligent to students of childhood the tremendous amount of technical data collected.

HOWARD A. GRAY.

In the Magazines

Who's Who in the Schools. By Angelo Patri. *American Childhood, November, 1931.*

Public School 45, in New York City, of which Mr. Patri is the principal, is described. At this school the emphasis is placed not alone on equal educational opportunity for all, but also on the recognition of the "right of the children to be as different as they wish to be." These individual differences find ways of development and expression through the manual arts.

The Child and Science. Progressive Education Magazine, October, 1931.

This issue presents articles by well-known scientists in the field of the natural and chemical sciences. Special work in some schools is described, and a bibliography is appended for the "science shelf."

Educational Relativity. By Dr. Walter A. Terpenning. *School Executives Magazine, November, 1931.*

The article deals with the relationships that exist in the school between parents and teachers, teachers and children and between teachers. A paragraph entitled "The Greatness of Teaching" expresses the writer's standards of human relationships in teaching.

Authority and Discipline. By Benjamin C. and Sidonie M. Gruenberg. *The Parents' Magazine, November, 1931.*

In this article the writers analyze and answer the question: Should one condition a child by means of disciplinary measures, to refrain from doing certain acts, or should one educate him as to what acts are desirable?

Buying Toys with an Eye on the Future. By Minnetta S. Leonard. *The Parents' Magazine, November, 1931.*

"Not just busy work, but creative work is a rule to use in the selection of toys," is the writer's plea. A graded list of toys is given, based on what they will do for the child and what he can do with them.

The Health of the Teachers. Understanding the Child—A Magazine for Teachers. Published by the Massachusetts Society for Mental Hygiene, October, 1931.

The issue deals with various aspects of mental hygiene and the teacher. William H. Burnham, dean in the field of mental hygiene and teaching, contributes the first article.

Where the Money Goes. By Agnes Rogers Hyde. *Harpers Magazine, November, 1931.*

An analysis of the budget of twenty families of good standards. The attitudes of the families toward education, clothes, luxuries and savings are analyzed.

The Mischievous Child. By Myrtle M. Eldred. *Hygeia, November, 1931.*

Naughtiness is here considered as a healthy symptom of the child's energy and curiosity. These should be wholesomely encouraged, not thwarted.

Personality and the Parent-Child Relationships. By Julia Mathews. *The Family, November, 1931.*

The modern child's basic emotional needs (1) security, a feeling of belonging, and (2) freedom to develop as an individual, present more complex problems to the parent than physical well-being. By means of a detailed case study the author shows how anti-social conduct is an outgrowth of an unsatisfied need for security, and that the parent who wishes to develop a finer child personality must in all his contacts with the child face life with absolute truthfulness.

Personality Development in the Classroom. By Caroline B. Zachry. *A College Experiment in Adult Education.* By Arland D. Weeks. *Ten College "Don'ts."* By Dean Milton E. Loomis. *Journal of the National Education Association, November, 1931.*

Projection, regression, day-dreaming and compensation are illustrated in children's conduct as behavior patterns used by the individual in his effort to adjust to his environment. Possible causes and the guidance of these mechanisms of adjustment along constructive lines are suggested by Dr. Zachry.

In its 1930 Summer School, the North Dakota Agricultural College organized unit courses with the controlling idea that adults might wish to use the educational resources of the school to satisfy needs for certain information. The program, which proved to be vitalizing to the college, the instructors and the students, suggests a new type of procedure for colleges and universities.

Concise, practical advice to parents who are confronted with the question, "Shall our children go to college, and if so which college?" College is not to be considered as an avenue for further social advancement but as a source of further development.

Illustrations in Recent Books for Children

Beauty of illustrations is, perhaps, the outstanding characteristic of the best in this year's books for children. One is struck by the large number that are not only exquisitely illustrated and excellently printed, but also are written by the artist who has illustrated them. Undoubtedly the finest books of the year have been created by these author-illustrators; and this seems to offer food for thought.

Dorothy Lathrop, one of this number, has described the true children's illustrator. She says, "He is drawing for the individual child and that child—himself. He is truly concerned only with what gives him the most joy to draw and to see; only by pleasing that child will he please any child in the world."

In her own book, *The Fairy Circus*, we see her philosophy exemplified, for her illustrations, whether in black and white or in color, are perfect interpretations of her dainty elfin fairy tale.

Expressing its author's own viewpoint, but through a very different medium, is *The Terrible Nuisance*, written and illustrated by Peggy Bacon. With an inimitable sense of humor, this artist makes no effort to cater to the childish desire for the pretty, but concentrates on the real and the comic without any sugar coating. She is essentially a caricaturist and a satirist, but this book is without bitterness.

The books that Wanda Ga'g writes and illustrates for the littlest child, bid fair to become classics of the nursery. Her latest is *Snippy and Snappy*. In this picture-story-book her characteristic brush drawings carry the text along, as two wee mice wander "over this and that" into strange adventures. There is in her pictures a sense of freedom, of broad gesture, and, despite their black and white, the gay color of fields and flowers.

Another book with a beautiful format is *A Head for Happy*, written and illustrated by Helen Sewell. These lithographs have a quaint gay charm, and the doll-like figures in them are full of rhythm and action. They make a joyous picture book, with a sweet humor all its own.

Undoubtedly a triumph in book-making is *The Shire Colt*, written by Jan Gay and illustrated by Zhenya Gay. From the first glimpse of its exciting cover pictures to the last of its sweeping landscapes it is a thing of beauty. The artist has utilized the large pages to excellent advantage, giving us a real sense of grassy slopes and sky in soft toned lithographs opposite unusual and beautifully spaced typ-

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graphy. One may possibly regret the confusing effect of the anatomical patterns of the playful colt. Nevertheless this book shows the possibility of attaining perfect harmony in illustration and printing.

The Greedy Goat is still another delightful book for the young child. Emma L. Brock has done it in heavy print with drawing in equally heavy crayon. Here, too, a fine sense of design is combined with a really delicious sense of humor, by the artist's skill in transmitting both to her paper. Her method of doing the foreground in black and the distance in one tone color crayon gives space and distance.

A book of rare distinction is the story of a little boy of China, *Little Pear*, written and illustrated by Eleanor F. Lattimore. Her delightful brush sketches are naive and sometimes humorous and in spite of their simplicity carry an extraordinary amount of information and atmosphere.

The art of Boutet de Mouvel is, of course, ageless. His illustrations of Anatole France's stories, *Our Children*, reprinted after many years, still amuse and charm us with their quaintness and understanding. They will appeal no less to children than to their parents, for all of the naïveté and innocence of childhood are gently pictured by this gifted artist. His pen and ink drawings are no less delightful than his color pages, which, unfortunately, have suffered somewhat in the printing.

In a class by itself is *Waterless Mountain*, written and illustrated by Laura Adams Armer (assisted by Sidney Armer in the illustrations). All the mystery and majesty of the Navaho tale are reflected in its beautiful pictures. These are done in tones of brown, and at first glance some of them give the impression of fine photography. This is not to say that they are "photographic," for the effect is mystic and unreal. The end papers are reproductions of a sacred sand painting, the work of a Navaho medicine man—a marvelous piece of design, whose atmosphere gives a final touch to a book of rare beauty and strength.

For the older child Eric Fitch Daglish gives us another of his fine nature books, *The Life Story of Beasts*. His marvelously designed woodcuts of animals have a feeling of life and of quick, dainty movement. His animals are individual, each completely absorbed in itself or in its own immediate occupation. The blackness of these illustrations will have less appeal for the very young child; nor do they tell any story. They stand alone as representations of animals, weird yet familiar.

Lynd Ward, in his beautiful illustrations for Alice Woodbury Howard's *Ching-Li and the Dragons*, has somehow captured a sense of the complete trust that

the Chinese place in their ancient mythology and magic. His water colors, done in black, white and blue, have great restraint. These swirling dragons and unreal creatures are painted with an artistry and delicacy that is a joy for the beholder.

In these and many others of the children's books of the year, too numerous for discussion in this limited space, new beauty is presented with a simplicity and joyousness that goes straight to the heart of the child. Altogether the year's offerings present a rich and colorful variety of which their makers and publishers may well be proud.

RUTH S. HEYMAN.

Parent Education in Music (Continued from page 116)

In the Association's Music Committee, as in that on Art for Children, parents come together to study and investigate fields where as parents they wish to become better informed. To fill this need they are constantly working on studies which are both intensive and practical. Their purpose is twofold—to educate themselves, and to share their information with others.

Membership on the Music Committee is composed both of professional members and non-professional parent members, who are working together to make music an integral part of experience for the children in whom they are interested. This means that they must constantly keep themselves informed and make information available to other parents.

The newest departure of the Committee is a study group, organized this year under the leadership of Mr. Emanuel Elston, which meets once a week for the usual study group period. This course is entitled *The Parent's Role in the Child's Music Education* and is, so far as we know, the first course of this type to be given in New York. The members are young mothers who are interested in the modern trends of music education, but who have had no previous experience.

An interesting addition to the Music Committee's part in the annual Christmas Exhibit at Headquarters will be made up of musical toys and instruments which are being used in the modern schools. The Committee is keeping its reviews and selections of phonograph records and books for children up-to-date. The success of the pamphlet *Music and the Child* has encouraged the Committee to plan to issue a supplement in the near future. In the meantime a brief summary has been included in the current list of the Children's Book Committee. Another timely project has been the arrangement with the Gramophone shop for gift albums.

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The Editors' Page



ROUTINE is a law of nature. A tree which puts forth its flowers and fruit in season is following the rhythm of a natural law which man may modify but cannot escape. This realization led the pioneers in child care, in the latter half of the nineteenth century, to insist on the importance of a fixed routine. It was easy for parents as a whole to accept this change. For it was self-evident that the child's health improved when his food and sleep and general physical care were routinized; and this particular new idea in no way challenged the old idea that a child's first duty was "to do as he's told." Today it is still the child's responsibility to conform to a life so scheduled as to leave little room for the development of initiative. As he grows older outside forces press in on him. School and school activities, for instance, necessitate his doing a particular thing "when the bell rings" at each hour of the day. And as he looks to the future, he is confronted by the mechanization of industry or by the pressure of conformity in many, though not all, so-called professional pursuits.

SUCH a discussion of routine, initiative and responsibility as will be found in the following pages would fail if it tried to be conclusive. But, as Dr. H. A. Overstreet says in commenting on this issue of CHILD STUDY, "to express routine from the point of view of the self-organized child is about as important a matter as can well be conceived in child training. I believe in such self-organized routine thoroughly, and feel that so little has been written about it that such a discussion as you are contemplating will be greatly illuminating."

| T may seem necessary to reconsider if not to revise our concept of routine, and to encourage children in initiative and in taking responsibility for independence. There is no single easy or absolutely right answer. Whatever parents or their children achieve will be an adjustment by which the routines of daily life will become not burdens, but tools. A mature and balanced sense of responsibility is the outgrowth of lifelong development in which successive generations of parents and children have each a share.

CHILD STUDY

A JOURNAL OF PARENT
EDUCATION
JANUARY 1932
VOL. IX
No. 5

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CHILD STUDY entered as second class matter March 8, 1926, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright 1931 by Child Study Association of America, Inc., 221 West 57th St., New York, N. Y. Ten months, September through
June. Fifteen cents per copy; one dollar a year. Add twenty-five cents for all foreign subscriptions.